

DYNAMICS OF DEVELOPMENT OF MYTHOLOGICAL THINKING IN THE ART OF UZBEKISTAN

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Annotation. The article scientifically substantiates the dynamics of the historical development of the interpretation of mytho-epic and folklore themes in the fine arts of Uzbekistan from ancient times to the present day.

Key words: fine arts, myth, epos, folklore, artistic heritage, style, terracotta, Ogus Khan, Balbal, Umayona, Kokburi, painting, sculpture, carving, ceramics.

Enter. Fine art of Uzbekistan has a centuries-old history and has a special place in the world artistic culture. Art monuments, unique images found in different regions confirm that an extremely rich heritage has been created in this regard [8.57]. Our ancestors have enriched their experience in the artistic interpretation of cults, myths and folklore during long historical processes. As a result, a unique image tradition was formed [8]. Looking at the stages of development of our heritage from ancient times to the present day, by systematically researching the stylistic uniqueness of the images characteristic of each historical period, it becomes possible to theoretically base new aspects of the subject [6].

The main part. The results of our analysis show that in the history of art, a series of images related to the myths of the Turkic peoples has been created since ancient times. Changes in the form and content of previously existing and simple-looking images based on various imaginations began to take place. The decorations of gold, silver and bronze vessels are decorated with images related to mythological views. All this confirms that the range of ideas on the subject is gradually expanding and gradually becoming a leading force in society. At the same time, it gives an opportunity to determine the artistic, ideological and methodological uniqueness of the art of the ancient period.

In early medieval art, carvings, ceramics, sculptures, and most of the majestic murals depict mythical characters, mythological creatures, zoomorphic, anthropomorphic, and celestial myths in various interpretations. The art of the Turkic-speaking peoples and the Sugdian people began to harmonize with each other [4]. In epics, the theme of heroism was leading. Monism is widespread. Art monuments found in Afrosiyab, Varakhsha, old Termiz, Bolaliktepa, Dalvarzin, Kholkhayon, Erkurgan and other settlements are a vivid example of this.

A new era began in the interpretation of monuments related to cults and mythological themes in the art of the XIX-XII centuries. Heavenly myths-birds (eagle, falcon, vulture, peacock, goose, dove, nightingale, xumo), supernatural creatures (sphinx, griffin, rhyton, giants, winged horse, winged camel), animals (camel, sheep, arxar, gazelle, goat, deer, lion, bull), images of reptiles (snake, turtle, frog, mouse, hedgehog) are also common. They had different appearances

depending on the material they were working on and the direction of the image.

This series of images was later transformed and enriched with a new form and content under the influence of Islamic aesthetics that began to take shape in the Middle Ages. Under the influence of Islamic ideology, the monumental sculptures and majestic wall paintings in Movarounnahr visual art gradually disappear. Figurative images are replaced by abstracted symbolic decorative pattern art. In the Middle Ages, the local epos develops somewhat, with the development of images related to myths in lyrical-romantic poetry, the poetic language of irony and metaphor emerges. A number of mythological images are reinterpreted based on the ideas of Sufism. "Islamic art" occupies a significant place in the study of the uniqueness of the artistic heritage of the Middle Ages. Especially Movarounnahr miniature art is mentioned among the world's unparalleled masterpieces. Stories based on legends, mystical sects, local cults, and epics were used in medieval written epics [1]. During this period, several miniature schools (Khivot, Samarkand, Bukhara, and later Shahruhiya) operated. Rare written epics of their time - "Shahnoma", "Hamsa" - miniatures depicting legendary events have a special scientific value due to their uniqueness [2].

During the 17th-20th centuries - during the Uzbek khanates, miniature art underwent stylistic changes and became somewhat modern. As a result, it moves away from its original image and traditions. The fate of our artistic culture is complicated and varied. The development of art, the emergence of new forms and styles in it are greatly influenced by historical developments, social and political relations in society [9.79]. In this period, the subject mainly takes place in the form and external artistic decoration of examples of folk art [5].

In the 21st century, the image of Oghuskhon, the first ancestor of the Turkic peoples, from different angles was used in the modern painting of Uzbekistan. The paintings dedicated to the ancient epic monument of the Turkic-Oghuz tribes - "Oghiznoma" - show the personal views and creative discoveries of the artists. In the portrait of I. Mansurov "Ogishkhon" (2014), the legendary ruler is depicted in a realistic style, sitting in a red dress and building an attic. The waist-high part and the three-horned crown on his head are enclosed in a separate symbolic circle, indicating that he is a demi-ruling demigod - the first human [3]. The fruits of the trees around Char are a symbol of the prosperous and prosperous life of his people. His status as the ruler of all mankind is realized in the figure of a lion facing each other at the top of the portrait. The images of the moon, sun and stars within the circle refer to her children. The work "Ogishkhon on the Hunt" (2016) from a different angle is also made in a strong plastic solution. Motives about the first ancestor of mankind are also expressed in M. Yoldoshev's paintings "Kayumars", "Suffering of Kayumars" (2001)[3]. A fairy-tale exaggerated atmosphere is created in the combination of light red and orange colors.

In short, the dynamics of the historical development of the interpretation of mytho-epic and folklore themes in the art of Uzbekistan from ancient times to the present has been rich in various developments. Various artistic interpretations have been made, from simple primitive images to modern works. Therefore, it is necessary to systematically study the main artistic features of the works created on the subject of each historical period in a chronological manner.

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